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their side forms in *-ιος*, employed when the preceding syllable was short, cf. Hirt, *Handbuch*, p. 253 f.; and that the later predominance of *-ιος* in proper names is due to the fact that the etymological connection of words formed with it remained clear. Finally, as pointed out above, Ionic Doric *-σσ-* equal Attic *-ττ-* must go back to *ζ* following a surd guttural.

A much more serious difficulty is contained in the fact that according to this etymology the short form of the name consists of the second element of the compound and a portion of the first element. The existence of such a method of formation is not generally recognized, though it is difficult to see why it should not have existed as well as the familiar reverse type *Εὐρυσθέης* for *Εὐρυσθένης*. Its existence is posited by Hoffmann, *BB* 22. 135 f., to explain the cases of apparent hyphaeresis and aphaeresis (additional examples are given by Baunack, *Rh. M.* 37. 476), but this interpretation is disputed by Bechtel, *BB*. 20. 243 ff.; 23. 247 ff. It must be remembered also that from the nature of the case such forms would be hard to detect—they could be posited only on confirmatory evidence such as in the present case the occurrence of *Αὐτόλυκος* in the same family—and that consequently other examples may lurk among the numerous puzzles of Greek nomenclature.

It is, however, possible to explain the present case without recourse to such a theory. Phonetic law in obscuring the etymology of **Αὐτο-λυσσος* paved the way for a false division by popular etymology into **Αὐτ-ολυσσος*, the second half being supposedly connected with *ἀλέσσαι*, *ἄλλυμι*, and then the formation of *ὄλυσσεύς* was normal.

In conclusion, I may point out that an attempt to provide a Greek etymology for Odysseus possesses at the present time more than a linguistic interest because of the tendency to consider him mythically or ethnically (largely on account of our inability to etymologize upon his name) a non-Hellenic character.

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NOTE ON PLAUTUS' MOSTELLARIA. ACT III, SCENE II.

(Lorenz, Leipsic, 1866).

Professor Edwin W. Fay has written a learned and, to my mind, convincing series of notes on the *Mostellaria* of Plautus in the

American Journal of Philology, Vol. XXIV, No. 3. One of his notes deals with the signification of the name *Tranio*, and with the attributes assigned to this personage in the *Mostellaria*. He assumes the name to mean 'the revealer' (cf. *ῥαπῶς*, clearly, in Aeschylus) but he also points out that *Tranio* seems to assume for himself a bird character throughout his rôle; as if he had been a 'famulus' of *Hermes*. Prof. Fay refers to a note by me in the *Classical Review*, XI. 160, calling attention to the singular number of equivoques in the scene in question. I think that this celebrated passage is even fuller of quips and equivoques than I was then inclined to suppose, and Professor Fay's essay has contributed not a little to elucidate the passage, or, at all events, *Tranio's* office. The story is, it will be remembered, that *Tranio*, the tricky slave, leads *Theopropides*, the father of *Philolaches*, to believe that his son borrowed money, not in order to free *Philematium*, but to buy a house: and on his father asking where the house may be, he lies, saying that it is the house belonging to their neighbour *Simo*. *Tranio* then goes to *Simo* and begs that *Theopropides* may inspect his house, as he wishes to make some improvements in his own. Of course, *Tranio* has to prevent *Simo* from suspecting that *Theopropides* makes any claim upon the house, and at the same time he has to do his best to make *Theopropides* think that he is inspecting a house which is to come into possession of his son. In 799 we must suppose *Tranio* to be making violent gesticulations and establishing an understanding between himself and his audience at the expense of the two old gentlemen, at whom he points. In line 804 '*Viden hoc ante aedes, vestibulum et ambulacrum, quofiusmodi?*' it is possible that he intends some joke at the expense of the old gentlemen by the words emphasized, as we might say, 'old clothes store' and 'vagrant', hinting perhaps at 'simulacra'. In l. 805 he certainly points to them and calls them 'postes', "blocks": cf. *Ovid de Rem. Amoris* 35, where the lover "modo blanditias, rigido modo iurgia posti Dicat": l. 806 will mean "of what obstinacy are they and of what stupidity"; for *crassitudine* cf. 'crassa *Minerva*'.

In l. 807 *Simo* says that these 'postes' (of whom he is one), have cost him very dear. In 811 *Theopropides* rejoins 'yes: they are more *improbi* than I thought': *improbis* meaning 'exorbitant in their claims' and also 'worthless' as building material. In 812 *Theopropides* remarks 'ambo ab infumo tarmes' (or as the

MSS read) *tramis* secat. Here the poet certainly (as Prof. Fay has noticed), plays upon the name *tramis* which is meant to recall *Tranio*: and secat means '*undermines*' as applied to the teredo, and '*annoys*' as applied to *Tranio*, cf. Catull. LXXI. 2, '*aut si quem merito tarda podagra secat*'; (cf. Modern French use of '*scie*' for '*a bore*').

In l. 814 *Tranio* says '*intempestivos excisos credo: id eis vitium nocet*'. Of course, this, in the first place, is spoken of the wood which is cut down at the wrong time and which therefore warps: but I have no doubt that *excisos* is meant to recall *excitos*, and the suggestion is hazarded "the two old gentlemen must have been called too early: that is why they are so sleepy". Line 814 means in the first place, of course, "even as they are, cut out of season, they are good enough, if they are only coated with pitch": but the line is also intended to mean "but in any case, sleepy or not, they are goodnatured enough if only they are decoyed by a magpie". I need not go into the arguments whereby Professor Fay has proved that *Tranio* speaks of himself as possessing bird attributes: but I fancy that he is quite right in asserting that *pice* suggests *pīcā*. That a word ending with a long syllable may suggest a word ending with a short syllable is plain from the two senses of *arte* (*arcte*) two lines below. But we may gather that the pronunciation of *pice* and *pica* cannot have sounded to some ears so unlike, from the fact that the Spanish word *pega* represents at once *pīcem* and *pīcam*. Line 815 *non enim multiphagus operam fecit barbarus* is, of course, a contrast between Roman clumsiness and Greek wiles: and would tickle the ears of a Roman audience. L. 816, *Tranio* says '*Viden coagmenta in foribus? Th. Video. Tr. Specta, quam arte dormiunt*'. The first meaning of this is, of course, "See the joinings of the doors! Th. I see—Tr. mark how sound they sleep". But the spectators by *Tranio*'s gestures are made to understand the words: 'You see the joinings of their eyes . . . see how they sleep—by my art!' L. 817. *Dormiunt? Tr. illud quidem, ut connivent, volui dicere*. In this line *Tranio* corrects himself and substitutes the word *Conniveo* which is used for "to close so as to fit", see Forcellini s. v.

In 835 *Tranio* speaks of himself as the crow—the *experienced* bird, and of the two old 'gentlemen' as *greedy* vultures.

This, I think, brings out the humour of this diverting passage.